2005-06

Friday, December 2, 2005
7:30 pm. St. Basil's Church

University of Toronto Faculty of Music
presents

The Joy of Singing

A HOLIDAY CONCERT BY U OF T CHOIRS

COMBINED CHOIRS

Arthur Honegger
1882 – 1955

Une Cantate de Noël (*A Christmas Cantata*)
Michael Adair, baritone
Sarah Parkin, soprano
Doreen Rao, conductor

II
WOMEN'S CHORUS

Imant Raminsh
b. 1943

Missa Brevis in C Minor (1990)
Kyrie - *Emily Ding, Joanne Leung, soloists*
Gloria - *Natalie Basta, Jocelyn Howard, Tamara Vaughn, soloists*

Adolphe Charles Adam
arr. Valerie Shields

O Holy Night
Justine Butkovich, soloist

Frederick Silver

The Twelve Days After Christmas

Robert Cooper, C.M., conductor
Mia Bach, piano

III
MASTER CHORALE

Javier Busto

Salve Regina

Daniel Pinkham

Christmas Cantata
Stephen Hum & Nancy Dawe, trumpets;
John Jasavala & David Beaudoin, trombones
Lori-Anne Dolloff, conductor

Adolphe Charles Adam
arr. Mark Hayes

O Holy Night
Miladin Danilov, soloist
Brainerd Blyden-Taylor, conductor
Kristen Mueller, piano
Christopher Dawes, organ

INTERMISSION

IV
MACMILLAN SINGERS

J.S. Bach 1685 – 1750	In Dulci Jubilo, BWV729
Jan Sandström b. 1954	Gloria *Heather Barnes, soprano* *Cian Horrobin, tenor*
Healy Willan 1880 – 1968	Hodie Christus Natus est
Imant Raminsh	Hodie Christus Natus est
Dietrich Buxtehude 1637-1707	Chorale Prelude on "In Dulci Jubilo", BuxWV197
Samuel Scheidt 1587 – 1654	In Dulci Jubilo
	Chris Dawes, organ *Doreen Rao, conductor*

V
COMBINED CHOIRS

Benjamin Britten 1913 – 1976	Saint Nicholas *Darryl Edwards - St. Nicholas* *Agnes Zsigovics - Young Nicholas* *Audience Participation* *Doreen Rao, conductor*

Program Notes, Texts and Translations

Une Cantate de Noël (excerpts)
ARTHUR HONEGGER
Born, Le Havre, 1882; died, Paris, 1955.

Honegger was born to Swiss parents in French port of Le Havre. The eldest of four children, Honegger studied the violin and harmony as a child. He then spent two years at the Zürich Conservatory, where his discovery of the music of Wagner, Strauss and Reger had a profound effect on his emergent musical language. In 1911 he enrolled at the Paris Conservatoire, and his music was first heard publicly in Paris in July 1916. Honegger married the pianist Andrée 'Vaura' Vaurabourg in 1926, whose musical judgment Honegger respected above all others, and she usually accompanied him on his frequent and extensive tours throughout Europe and the Americas.

Although Honegger was a member of 'Les Six', he shared with the other members a stimulating companionship rather than a group aesthetic, the existence of which he always denied. His own distinctive musical language attracted widespread acclaim even before his music for René Morax's *Le roi David* (1921) catapulted him to international prominence. The series of large-scale dramatic works and major symphonic scores he composed during the following 30 years established him as one of the most significant composers of his generation. He developed unusual musical and dramatic forms in large-scale works for voices and orchestra, and was one of the 20th century's most dedicated

contrapuntists, with a clear indebtedness to Bach. © *Grove Music Online*

Gloria in excelsis Deo.
Et in terra pax,
hominibus bonæ voluntatis.

Laudate Dominum omnes gentes;
Laudate eum, omnes populi.

Glory to God in the highest.
And on earth peace,
to all those of good will.

O praise the Lord, all ye nations;
praise him, all ye peoples.

Christmas Cantata
DANIEL PINKHAM

I.
Quem vidistis pastores? Dicite!
Annuntiate novis interis
Quis apparuit
Natum vidimus natum
Et choros angelorum
Collaudantes Dominum
Alleluia, alleluia, alleluia.

Shepherds, tell us your story. Speak to us!
Again describe the vision of glory
Which on earth appeared.
Born for us was Jesus Christ
We heard the angel chorus
Singing praises of the lord
Alleluia, alleluia, alleluia.

II.
O magnum mysterium
Et admirabile scramentum
Ut animalia viderunt Dominum natum
Jacentem in praesepio
Beata virgo beata
Cujus viscerame ruerunt portare
Dominum.

O wondrous this mystery
That even lowly beasts might behold Him.
The son of God, a son of man, on earth was born.
Within a manger, He did lie
O blessed virgin most holy
Worthy was they worm that did carry our Saviour Jesus Christ.

III.
Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis

Glory to God in the highest and on earth to men of good will peace and love abiding.

(Verse 1)
Jubilate Deo omnisterra,
Servite Dominum in laetitia

O be joyful in the Lord, ye nations
With gladness serve the Lord.

(Verse 2)
Introite in conspetu ejus,
In exultatione, exultatione.

Come before Him, come before His presence,
Come unto Him with singing, joy and exultation.

(Verse 3)
Scitote quoniam Dominus ipse est Deus:
Ipse fecit nos, et non ipsinos.

Now know ye; know that the Lord He is God strong and mighty,
He created us and not we ourselves.

Gloria
JAN SANDSTRÖM
Born Vilhelmina, 1954.

A Swedish composer and teacher, brought up in Stockholm but studied at the College of Music in Piteå (1976–8) and between 1978 and 1984 continued his studies at the Royal College of Music in Stockholm. In 1982 he began to teach at the College of Music in Piteå, and in 1984–5 lived in Paris. In 1989 he became

professor of composition at the college in Piteå.
Sandström has said that he wishes to write music akin to the novels of John Steinbeck – beautiful and accessible on the surface but possessing great depth. His music frequently shows Romantic traits in its colourful tonal language and distinctive instrumental elements such as the use of musette and accordion in the opera *Bombi Bitt* (1991–2). He has also utilized the opportunities of the concerto form for its virtuoso effects (two trumpet concertos, two saxophone concertos and a number of works for trombone and orchestra), at the same time seeking to create a multidimensional experience through his harmonic vocabulary.
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Gloria in excelsis Deo.
Et in terra pax
hominibus bonae volunatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Glory in the highest to God.
And on earth peace
to men of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
Thanks we give to thee
because of thy great glory.
Lord God, King of heaven,
God Father almighty.

Hodie Christus Natus Est
HEALEY WILLAN
Born London, 1880; died Toronto, 1968.

Willan's early education was undertaken privately. At the age of eight he entered St Saviour's Choir School, Eastbourne, where he studied until 1895. Several positions as organist and choirmaster in and around London culminated in his appointment to St John the Baptist, Holland Road, in 1903. After further studies with W.S. Hoyte, he gained the FRCO in 1899. A close association with Francis Burgess led to membership in the London Gregorian Association in 1910. In 1913 Willan was appointed head of theory at the Toronto Conservatory and organist of St Paul's. In the next year he became a lecturer in music at the University of Toronto. He later served as vice-principal of the conservatory (1920–36), professor at the university (1936–50) and university organist (1932–64). He was also music director of Hart House Theatre (1919–25) and precentor of St Mary Magdalene (from 1921), a position he retained until his death. He founded the Tudor Singers in 1934, conducting the group until it was disbanded in 1939, and held the offices of president of the Royal Canadian College of Organists (1922–3, 1933–5), and president of the Canadian Performing Rights Society (during the mid-1930s). Widely honoured both in Canada and abroad, he was awarded a Lambeth doctorate in 1956, held honorary doctorates from four universities and was a Fellow of the Royal School of Church Music (from 1963). He was invited to compose one of the homage anthems, *O Lord, our Governor*, for the coronation of Elizabeth II. His other honours include the Canada Council Medal for outstanding achievement in the arts (1961).
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Hodie Christus Natus Est
IMANT RAMINSH
Born in 1943, Ventspils, Latvia.

Imant Raminsh was born in Ventspils, Latvia, but emigrated to Canada at an early age at the Royal Conservatory of Toronto, University of Toronto, Akademie Mozarteum, Salzburg, the University of British Columbia, and the University of Victoria. He is the founding director of the New Caledonia Chamber Orchestra (now the Prince George Symphony), Aura Chamber Choir, Nova Children's Choir,

and the Youth Symphony Orchestra of the Okanahan. As a composer he is the recipient of many commissions and his works have been performed worldwide. The Association of Canadian Choral Conductors awarded him its National Choral Award in 1990 for his *Magnificat* and in 1994 for his *Veni, Sancte Spiritus.*

Hodie Christus natus est;
hodie Salvator apparuit;
hodie in terra canunt angeli,
laetantur archangeli:
hodie exsultant justi dicentes:
Gloria in excelsis Deo
et in terra pax
hominibus bonæ voluntatis

Today Christ in born,
today the Saviour has appeared;
Today on earth angels sing
and archangels rejoice;
today the just joyfully exclaim:
Glory to God on high
and on earth
peace to men of good will.

In Dulci Jubilo
J. S. BACH
born, Eisenach, 1685; died, Leipzig, 1750.

The most important member of the renowned Bach family, his genius combined outstanding performing musicianship with supreme creative powers in which forceful and original inventiveness, technical mastery and intellectual control are perfectly balanced. While it was in the former capacity, as a keyboard virtuoso, that in his lifetime he acquired an almost legendary fame, it is the latter virtues and accomplishments, as a composer, that by the end of the 18th century earned him a unique historical position. His musical language was distinctive and extraordinarily varied, drawing together and surmounting the techniques, the styles and the general achievements of his own and earlier generations and leading on to new perspectives which later ages have received and understood in a great variety of ways.

In Dulci Jubilo
SAMUEL SCHEIDT
born, Halle, 1587; died Halle, 1654.

By the age of seventeen Scheidt had become organist at the Moritzkirche, one of the three city churches. In about 1607 that he went to Amsterdam for a period of study with Sweelinck, which attests to the many similarities in their keyboard styles. He returned to Halle by the end of 1609 as court organist to the new administrator, Margrave Christian Wilhelm of Brandenburg. Scheidt was appointed court Kapellmeister in late 1619, and he also retained his post as organist. The years 1620–25 were extremely productive and probably the happiest of his career. He built up the court musical establishment so that in 1621 it numbered ten instrumentalists and five vocal soloists. He was recognized as an expert in organ construction and was called upon throughout his life to inspect new organs. In 1628 the city created a new post for him, *director musices*, with responsibility for the music in the most important church, the Marktkirche. After intense conflict during the Thirty Years War, peace returned to Halle in 1638; and Scheidt could once again enjoy his position as court Kapellmeister in fact as well as in name. He died on Good Friday 1654. An important member of the first generation of Baroque composers in Germany, he distinguished himself in both keyboard and sacred vocal music, combining traditional counterpoint with the new Italian concerto style.

The enduring popularity of the medieval German carol upon which this radiantly festive motet is based can be shown by the numerous vocal and instrumental settings of it which have appeared over the centuries. Scheidt's quite elaborate version first appeared in his *Cantiones Sacrae* (1620), an impressive

collection of double-choir motets recognizably German in style but influenced by Scheidt's teacher Sweelinck and by Venetian polychoral technique. It was the first of seven published collections of vocal and instrumental music which Scheidt issued in the course of his career.

In dulci jubilo
nun singet und seid froh!
Unsers Herzen Wonne
leit *in præsepio,*
und leuchtet als die Sonne,
matris in gremio
Alpha es et O!

With sweet rejoicing
now sing and be glad!
Our hearts' delight
is lying in a manger
and shines forth like the sun
on His mother's lap.
You are the Alpha and Omega!

Saint Nicholas
BENJAMIN BRITTEN
Born, Lowestoft, 1913; Died, Aldeburgh, 1976.

Benjamin Britten was born on Lowestoft in Suffolk, England on November 22, 1913 – the celebration day of St. Cecilia, patron saint of music. His mother was an amateur musician, and his own talents were nourished from an early age. He enrolled at the Royal College of Music, where he became an accomplished pianist and a confirmed composer. Britten's fortunes contradicted the traditional route of the struggling artist. Performances of his music came early, and at the age of 23 he was employed by the government writing music for documentary films.

Notable among his musical and professional achievements are the revival of English opera, initiated by the success of *Peter Grimes* in 1945; the building of institutions to ensure the continuing viability of musical drama; and outreach to a wider audience, particularly children, in an effort to increase national musical literacy and awareness. Equally important in this was his remaining accessible as a composer, rejecting the modernist ideology of evolution towards a 'necessary' obscurity and developing a distinctive tonal language that allowed amateurs and professionals alike to love his work and to enjoy performing and listening to it. Above all, he imbued his works with his own personal concerns, like his fiercely held pacifist beliefs, in ways that allowed people to sense the passion and conviction behind them even if unaware of their full implication.
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Text:
II: The Birth of Nicholas

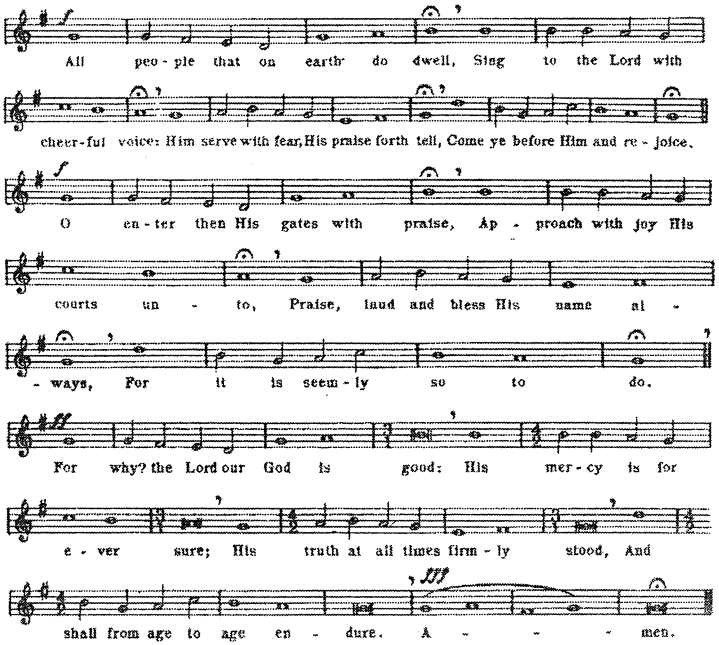
Nicholas was born in answer to prayer
And leaping from his mother's womb he cried
God be glorified!
Swaddling-bands and crib awaited him there,
But Nicholas clapped both his hands and cried
God be glorified!
Innocent and joyful, naked and fair,
He came in pride on earth to abide.
God be glorified!
Water rippled Welcome in the bathtub by his side;
He dived in open-eyed; he swam; he cried
God be glorified!
When he went to church at Christmastide,
He climbed up to the font to be baptised.
God be glorified!
Pilgrims came to kneel and pray by his side.
He grew in grace his was sanctified.
God be glorified!
Nicholas grew in innocence and pride.
His glory spread a rainbow round the countryside.
"Nicholas will be a Saint!" the neighbors cried.
God be glorified!

V: Nicholas comes to Myra and is chosen Bishop

Come stranger sent from God!
Come, man of God!
Stand foremost in our church, and serve this diocese,
As Bishop Nicholas, our shield, our strength, our peace!

I Nicholas, Bishop of Myra and its diocese, shall with
the unfailing grace of God, defend his faithful servants,
comfort the widow and the fatherless, and fulfill his will
for this most blessed Church. Amen.

Place the mitre on your head to show your mastery of men!
Take the golden robe that covers you with Christ's authority!
Wear the fine dalmatic woven with the cross of faith.
Bear the crozier as a staff and comfort to you flock!
Set the ring upon your hand in sacramental sign of wedlock with thy God!
Serve the Faith and spurn his enemies!

The audience is invited to stand and sing.

All peo - ple that on earth do dwell, Sing to the Lord with
cheer-ful voice: Him serve with fear, His praise forth tell, Come ye before Him and re - joice.
O en - ter then His gates with praise, Ap - proach with joy His
courts un - to, Praise, laud and bless His name al -
- ways, For it is seem - ly so to do.
For why? the Lord our God is good: His mer - cy is for
e - ver sure; His truth at all times firm - ly stood, And
shall from age to age en - dure. A - - - men.

IX: The Death of Nicholas

Death, I hear thy summons and I come
In haste, for my short life is done;
And O! my soul is faint with love
For him who waits for me above.

Lord, now lettest thou thy servant depart in peace, according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles, and to be to glory of thy people Israel.

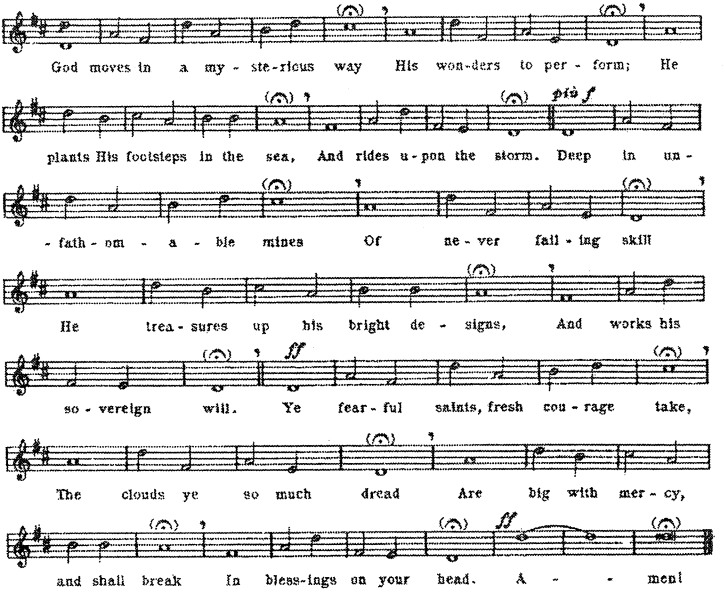
Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end.

Amen.

Lord I come to life, to final birth,
I leave the misery of earth,
For light, by thy eternal grace,
Where I shall greet thee face to face.

Christ, receive my soul with tenderness,
For in my last of life I bless thy name,
Who lived and died for me,
And dying, yield my soul to thee.

The audience is invited to stand and sing.

God moves in a my - ste-ricus way His won-ders to per - form; He
plants His footsteps in the sea, And rides u-pon the storm. Deep in un -
- fath - om - a - ble mines Of ne - ver fail - ing skill
He trea - sures up his bright de - signs, And works his
so - vereign will. Ye fear - ful saints, fresh cou - rage take,
The clouds ye so much dread Are big with mer - cy,
and shall break In bless-ings on your head. A - - - men!

Biographies

Brainerd Blyden-Taylor is the Founder, Artistic Director and conductor of The Nathaniel Dett Chorale, Canada's first professional chamber choir dedicated to the creation and performance of Afrocentric music of all styles.

Mr. Blyden-Taylor works frequently as a guest conductor, having appeared with organizations such as the Toronto Symphony Orchestra, Symphony Nova Scotia, the Hannaford Street Silver Band, Nova Scotia Youth Choir, Ontario Youth Choir and the New Brunswick Choral Federation Youth Sing. He has recently completed a 25-year tenure with The Orpheus Choir of Toronto, and he has also worked as a conductor, artistic director and artistic advisor for the Nova Scotia Mass Choir and the Algoma Festival Choir.

Mr. Blyden-Taylor teaches at the Faculty of Music, University of Toronto, and is also a Master Teacher with the Toronto Board of Education. He is in constant demand as a clinician, adjudicator and lecturer, as well as Music Director of St. Timothy's Anglican Church in North Toronto.

One of Canada's leading choral conductors, **Robert Cooper, C.M.,** began his career under the tutelage of Helmuth Rilling and Robert Shaw. He is currently the Artistic Director of the *Orpheus Choir of Toronto*, *Chorus Niagara*, the *Opera in Concert Chorus,* and is a teaching member of the Choral Department, Faculty of Music, University of Toronto. As a superb choral trainer and conductor, Mr. Cooper also provided strong artistic leadership to the *Toronto Mendelssohn Youth Choir* for 22 successful years, influencing over 2000 young adult singers. Many of those singers have gone on to solo careers, while others are adding their own voices to various choirs across Canada.

He enjoys a distinguished career as a guest conductor and clinician working with many of Canada's leading choral organizations and provincial choral federations. He has had the honour of conducting the *National Youth Choir* of Canada and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. He recently conducted concerts with Symphony Nova Scotia and the London Symphony, as well as conducting Newfoundland's *Festival 500* and productions for Toronto Operetta Theatre. In addition to his work with choirs, Robert Cooper has been involved with the presentation of more than 80 operas and has been a frequent guest conductor with opera companies across Canada. This October Mr. Cooper adjudicated the international choral competition *Let the People Sing* in London, England. He has also recorded CD's of both opera and choral music and provided choral backup for films and Stratford Festival productions.

Robert Cooper has served as President of both the Ontario Choral Federation and the Association of Canadian Choral Conductors and is on the Board of Directors of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all of Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

In June 2003 Robert Cooper received an Honorary Doctorate degree from Brock University for his significant contribution to the Canadian choral community. Also in the same year, he was made a Member of the Order of Canada.

Dr. **Lori-Anne Dolloff** is the Coordinator of the Music Education division at the university of Toronto where she teaches undergraduate and graduate courses in choral conducting, teacher education and elementary music. Dr. Dolloff conducted the University of Toronto Symphony chorus from 1995-1999. This is her inaugural year with the University of Toronto Master Chorale. An active conductor and organist, Lori-Anne Dolloff has conducted church choirs and community groups for 29 years. She held

the post of Artistic Director of the Mississauga Festival Choir from 1984-2005. She has published on teacher identity in the British journal "Research in Music Education" and the Canadian Journal of Research in Music Education. Her monograph, Das Schulwerk provides an excellent philosophical discussion of the role of the Orff approach in the artistic development of children. Prof. Dolloff is also a contributing author to the text "We Will Sing!" An Associate of the International Association for Choral Music Education, Prof. Dolloff has taught course on conducting, score study and reflective practice across the United States and in Canada, and in Great Britain and Sweden. An emerging composer/arranger, she has many choral pieces published with Boosey & Hawkes, and is frequently sought out as a guest conductor for residencies, choral festivals and workshops.

Doreen Rao's distinguished career as conductor and master teacher links the standards of professional performance with the goals of music education. Celebrated for her spirited and moving concerts, Rao's commitment to choral music education is recognized in her innovative programming, teaching initiatives, worldwide conducting appearances and her award winning publications with Boosey & Hawkes.

Doreen Rao holds the University of Toronto *Elmer Iseler Chair in Conducting.* As the Director of Choral Programs, Dr. Rao founded the Faculty of Music's Centre for Advanced Studies in Choral Music which supports and enriches the Faculty's ensemble and conducting programs, hosts the Elmer Iseler Singers and sponsors the International Bach Festival with Helmuth Rilling.

Doreen Rao conducts the award-winning University of Toronto MacMillan Singers and Chamber Choirs. Her young ensembles collaborate regularly with the Toronto Symphony Orchestra and a roster of internationally celebrated artists and educators. She teaches the University's graduate program in conducting performance and teaches graduate research and philosophy courses related to music performance in education.

Recognized as one of the world's leading experts on children and youth choirs, Doreen Rao founded and chaired the ACDA National Committee for Children's Choirs, pioneering work that inspired the children's choir movement in America.

During Rao's long association with the Chicago Symphony Chorus, she served as assistant conductor to her mentor Margaret Hillis and prepared choruses for concerts and Grammy award-winning recordings with Sir Georg Solti, Claudio Abbado, and James Levine. Her choirs also performed on numerous occasions with Leonard Slatkin and the St. Louis Symphony Orchestra, and with Helmuth Rilling at the Oregon Bach Festival.

The Phi Mu Alpha Sinfonia awarded her with their National Citation for her significant and lasting contribution to the cause of American music. She has been honored by the American Choral Director's Association for her commitment to choral excellence. A CBS television documentary called her musical achievements "extraordinary."

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Jocelyn Howard
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Soprano
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Erica Feggans
Nancy Frank
Christine Lee
Vania Margani
Alicia Mighty
Tamara Mitchell
Sarah Parkin
Nicole Skura
Melanie Steenburgh
Sheena Theriault
Aleysia Whitmore
Jessica Willingham
Agnes Zsigovics

Alto
Dawna Beach
Erin Busin
Elaine Yik Ling Choi
Brynne Eaton-Auva'a
Blythe George
Grace Ha
Lily Ling
Cecilia Livingston
Laura Middleton
Stefanie Mueller
Charissa West

Tenor
Ryan Allen
Scott Christian
Raymond George
Cian Horrobin
Peter Hwang
Charles Tzu Chao Lin
Dan Norman
Mark Anthony Oracion
Matt Poon
Daniel Richter
Avalon Rusk
Timothy Wong

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As of September 14, 2005

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We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning:

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Please contact Marilyn Brown at 416-946-3145 if you would like to learn more about this program.